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ABSTRACT

The seven articles in this journal issue provide suggestions for teaching multiethnic literature at the high school and college levels. The articles contain the following: (1) a discussion of pluralism and literature in the United States; (2) an analysis of Chinese and Chinese American literature; (3) a review of problems faced by teachers of native American literature and a description of a course in native American literature for secondary school students; (4) a description of a course in minority literature, with emphasis on the native American unit; (5) suggestions for teaching ethnic literature through themes, such as values and the family; (6) an explanation of how newspaper articles were used to show students how Richard Wright used facts in creating his fictional character Bigger Thomas; and (7) suggested guidelines for teachers of ethnic literature to use in selecting materials and in clarifying their values and those of their students. (FL)

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**MULTI-ETHNIC LITERATURE:
Help for the English Teacher**

iate ILLINOIS ENGLISH BULLETIN

ILLINOIS ASSOCIATION OF TEACHERS OF ENGLISH

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**TIPS ON
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WORKS BY —**

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Chinese Americans

Native Americans

Black Americans

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Pluralism and Literature in America: A Plea for the '80's

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URBANA-CHAMPAIGN

The revival of ethnicity in the past twenty years has altered our perception of American society. Instead of a "melting pot," we now see ourselves as "a nation of nations," to use Whitman's phrase. Consequently, the idea of what constitutes American literature has broadened to include works by writers belonging to the various ethnic communities in the United States — Blacks, Indians, and immigrants and their descendants. Educators in our field have been sensitive enough to this change to create courses in multi-ethnic literature and in the literature of particular ethnic groups, just as they have added to their syllabi works by Blacks, Chicanos, American Indians, Orientals, and Jews. Further indices of this trend among teachers and students are the receptivity to writers like Claude Brown and Scott Momaday, and the revival of interest in the works of such immigrant writers as Louis Adamic and O. E. Rolvaag, as well as Abraham Cahan, whom we shall consider in greater detail at the end of this essay.

It is uncertain how much longer Americans will continue to celebrate literary expressions of our pluralistic society. One fears that a combination of financial and ideological pressures upon our schools may reverse this trend, that a misguided emphasis on "basics" — i.e., writing courses and "mainstream" American authors — may drive courses in ethnic literature out of our curricula and force particular works off of our reading lists.

Such a development would be unfortunate for several reasons. It would, first of all, delegitimize a body of work which has been, for the members of our ethnic communities, a valid source of pride

This article was based on work done by Professor Shapiro under a summer research grant from the Illinois Humanities Council. — Editor.

and a means of relating to the larger American community. Secondly, it would deprive all of our students of the chance to learn enough about the ethnic sub-cultures that form our society to appreciate both their universal and distinctive traits. Finally, such a distortion of reality would convey a misleading impression of the homogeneity of our society, and of the extent to which ethnic minorities lose their distinct identities.

A few statistics suggest the gravity of this distortion: In 1976, 14 percent of Americans were non-white; 52 percent non-Anglo-Saxon. In 1910, first and second generation white European immigrants made up about $\frac{3}{4}$ of the population of our major cities, and over $\frac{1}{3}$ of the total population of the entire country. According to the 1970 census, the later number had fallen 15 percent, still a formidable proportion, although in 1978, as reported in *Statistical Abstracts*, a survey intended to test the ethnic self-identification question for the 1980 census revealed that 36 percent of Americans classified their ethnic origins as English Scots, Welsh, French, German, Irish, Italian, Polish, Russian, or Spanish. (In the absence of categories for Jews, Orientals, Latin Americans, and American Indians, the actual percentage must surely be more than 36 percent.)

Such a retrenchment would plunge us back to the simplistic dichotomy between the ideals of national identity and ethnic loyalty, a dichotomy we seemed to have outgrown by the 1970s. Without blurring the differences between homogeneity and pluralism, we can now see them as complementary rather than mutually antagonistic. The differences are real enough. National unity maintains that the individual will have maximum opportunities for self-realization in a large political group bound together by a common ideology pointing toward the future. Ethnic loyalty values the survival of the small group bound together by folkways and blood ties inherited from the past. The nation promises to secure individual liberty under majority rule, while the ethnic community wishes to protect the rights of the minority group in order to guarantee its survival. Whereas national unity urges assimilation with the dominant group or amalgamation into a new entity, ethnic diversity cherishes the ideal of multiplicity. From the negative viewpoint, national unity threatens us with the dullness of massive conformity, ethnicity with xenophobia and provinciality.

The sanest response to any either/or formulation is usually both/and. It is of course possible to participate in both national and ethnic cultures. John Higham, a historian, suggests that we see any given ethnic culture as a nucleus surrounded by an elastic and permeable membrane. Its members pass in and out of this

boundary, moving toward and away from the nucleus as they choose. Very few members—a minority of any minority—live at the nucleus all the time, yet most of them wish it to continue in good health.

From this point of view, the old problem of dual allegiance ceases to be a problem. Most people balance a staggering number of commitments at any one time—loyalties to the family as a whole and to its individual members, loyalties to friends, loyalties to local, state, and federal governments, loyalties to religious and/or ethnic communities, plus any other loyalties we voluntarily assume. Of course loyalties sometimes clash, but since to be fully human we cannot live without them, we are constantly reconciling such conflicts as we go through life. Human identity is so multifaceted that the problem of dual-allegiance is a simplistic fiction—except in rare cases of war between state and nation or host and native country.

The tensions produced by ethnicity resemble those produced by regionalism in American culture, as do the advantages. Both the region and the ethnic community furnish writers with their earliest experiences with the concrete physical world, with familial and communal bonds, and frequently with the circumstances that allow them to discover the presence of evil in the world and to develop a sense of moral choice. Moreover, as Cleanth Brooks has observed, "the minority culture of the province," and one could add the ethnic community, "is making its commentary upon the dominant rootless civilization." Conversely, exposure to the larger culture sharpens the writer's insight into what precisely is unique about the life of his own subculture. In any case, the geographical and social diversity of the United States, despite pressures toward homogenization, will continue to produce writers who shuttle between regional or ethnic subcultures and the dominant national culture, using the one as a lens through which to view the other.

This ethnic diversity of America, like its regional diversity, has not been adequately reflected in the anthologies and histories of our national literature. The standard works in these areas project a literary tradition derived from the mother country, spreading from New England to the eastern frontier and occasionally including southeastern patricians and the odd local colorist. A recent survey of 12 anthologies (edited by Ernece B. Kelly for NCTE and CCCC) revealed both an overemphasis on writers of the Northeast and an underrepresentation of non-white writers (Blacks, Indians, Chicanos, Puerto Ricans, and Asians). With the possible exception of Jewish writers, the same charge could be made about writers from white ethnic communities.

There is a twofold solution to this problem. For anthologies, we need not have some artificial quota system (1 Pole, 1 Chicano, 1 Greek, etc.) but rather a broader perspective on the part of editors and a greater willingness to print the work of such recognized writers as Saroyan, Petrakis, O'Connor, and Di Donato, and the courage to include work by lesser known but talented writers like John Fante, Richard Bankowsky, and Maxine Hong Kingston. Editors of anthologies must, of course, uphold the highest standards of quality, but the quality is present in the large body of work by ethnic writers and simply awaits discovery. For histories of American literature, we need to replace the old model of a mainstream and its tributaries with something more like a patchwork quilt — a variegated model that will reflect the ethnic diversity of American life.

Literary expressions of this diversity can provide insights into the experience of ethnic communities. Such insights differ from but can complement the kinds of insights offered by the social sciences. To be sure, historians have done splendid and valuable work on the movement of peoples to and within the North American continent and on their subsequent settlement, and sociologists continue to illuminate the concepts of ethnicity, group identity, and assimilation with respect to American life. But imaginative literature, because of its concrete particularity and affective use of language, presents similar material with greater immediacy and emotional force.

For example, among historians Oscar Handlin, whose book *The Uprooted* won a Pulitzer Prize, has endowed the facts of a complex historical process with vividness and feeling. Handlin accomplished this by synthesizing a typical image of the immigrant family, and has incidentally been widely criticized by other historians for oversimplifying. Handlin took a calculated risk, hoping that his composite figure might gain in affective power what it lost by its lack of specificity. A novelist treating the same materials would not have to make such a choice, for he would find his emotional impact within the specific details of his fictional world.

To illustrate: Here is Handlin writing about the starvation of the European peasant that resulted from overpopulation, excessive land division, and crop failure:

There was no slack to the peasant situation. Without reserves of any kind these people were helpless in the face of the first crisis. The year the crops failed there was famine. Then the alternative to flight was death by starvation. In awe the peasant saw his fields barren, yielding nothing to sell, nothing to eat. He looked up and saw the emptiness of his neighbors' lands, of the whole village. In all the country round his startled eyes

fell upon the same desolation. Who would now help? The empty weeks went by, marked by the burial of the first victims; at the workhouse door the gentry began to ladle out the thin soup of charity; and a heartsick weariness settled down over the stricken cottages.

Despite the concreteness of the fields, the workhouse door and the watery soup, "the peasant" remains a shadowy abstraction, although this is livelier prose than what one finds in most history books.

A novelist on the other hand can make the death of a single child more moving than the death of "hundreds of thousands" and by giving that child a local habitation and a name he can make palpable for us the sense of loss, the family's grief, and the reverberations of that death in the community, in a way that Handlin's composite abstraction cannot hope to do. Here, for example, is a long passage from *The Emigrants*, the first part of a series of novels about nineteenth-century immigrants written in Swedish by Vilhelm Moberg, a twentieth-century writer. (The first two parts have been made into films.) This episode occurs in a time of famine. A mother celebrates the christening of her fourth child, by preparing a delicacy flavored with the last of the family's butter and sugar, which she had hidden away especially for this occasion. Moberg writes:

When the parents came in again they missed Anna. They started to look for her, inside and outside the house, but they were unable to find her. Nils and Marta did not know where she had gone; she was four years old, and able to go alone to the neighbors, but she never left the farm without permission....

They looked in vain for the child in the wood lot, and the father was about to go to the neighbors to inquire when Kristina came running and said that Anna was in the cellar; she had passed by, had heard a faint crying, and had opened the door.

Anna lay stretched out on the floor of the cellar. She cried as if with pain. Next to her on the floor stood the earthen bowl which Kristina had put there a few hours earlier to cool off; at that time it was filled to the brim with barley porridge, now only a third was left.

The little girl was carried inside the house and put to bed. Tearfully, she asked her parents' forgiveness for what she had done. She had been unable to forget the bowl of porridge which she had seen and smelled in the kitchen; she was so hungry for the porridge. She had seen her mother put it away in the cellar; she could not resist her desire to steal down there and look at it. At first she had only wished to smell it, then she had wanted to taste it a little — so little that no one would notice. She found a spoon and began to eat. And once she had started eating, she was unable to stop. Never had she tasted anything so delicious; the more she ate, the more she wanted; each spoonful tasted

better — she could not stop until most of the porridge was gone. Then she became afraid, she dared not go back into the house, she dared not show herself after her disobedience. She remained in the cellar, and after a while she was seized by fierce pain in her stomach.

Anna had eaten herself sick on the barley porridge; it was too strong, a fare for her after the famine food of the winter. Her stomach swelled up like a drum, firm and expanded. She let out piercing shrieks as the pain increased. . . .

Moberg describes the futile cures attempted by a local healer and the child's death throes. He then goes on to relate how the father's numbness prevents him from making a coffin and how the child's death convinces the mother, who was reluctant to emigrate, that her children are no safer at home than they would be if the family sailed to America.

Once our sympathies have been aroused and extended by the death of a fictional character, a figure like "hundreds of thousands" can have a devastating impact. Of course, the process works the other way too. Once we have learned from historians how miserable the general condition of the Swedish peasantry was in the mid-nineteenth century, we can grasp that Anna's death was not a tragic fluke for a single family, as it might be in a novel by Hardy, but an all too commonplace event. Ideally, there can be some reciprocity between history and imaginative literature, but we should realize that they operate on different frequencies.

Sociologists have their own wave length — different from both historians and novelists. Their work is either theoretical or statistical — in either case at a higher level of abstraction than most historical writing and certainly all fiction. Here too imaginative literature has the advantage of greater concreteness and expressiveness.

There is a splendid illustration of this point in Henry Roth's novel about an Eastern European Jewish immigrant family, *Call It Sleep*, which was first published in 1934 but was rediscovered and reprinted thirty years later. The mother of Roth's protagonist is haunted by the memory of an affair she had before she was married with the organist of the local church in her Austrian village. It would be interesting to have sociological data as to how many Jewish girls had pre-marital affairs with non-Jews, and whether the percentage varied with age, region, class, time, etc. To a reader of the novel it hardly matters. Obviously, such things happened. What *does* matter are the repercussions of this affair in her life. When her lover marries someone else, she is humiliated; when her parents discover the affair, she is practically disowned. A hasty marriage is arranged with a man tormented by his past,

and who never quite believes he is the real father of the boy who is supposed to be his son. Typical or unique, the mother's guilt and shame combined with her husband's sexual insecurity in a way that threatens to scar their child for life.

In pressing the claim of the creative writer to deal with the emotional facets of the immigrant experience, I would include in the category of imaginative literature the memoir and the autobiography. These forms do not so much record experience as they recollect, interpret, reshape, and present it. Memory is selective in what it preserves and what it emphasizes, and sly in what it alters. Memoir and autobiography involve many of the imaginative strategies common to fiction—the determination and analysis of motives, the perception of repeated patterns, the choice of language to render inner experience, and the projection of the writer's persona. It is hard to fix the boundary between memoir and autobiography on the one hand and autobiographical stories and novels on the other. Novelists like Moberg clearly cannot draw solely on their own experience, whereas novelists like Roth seem to be closer to the autobiographical mode. On the other hand, a personal memoir like Alfred Kazin's *A Walker in the City* has the lyricism and sculpted form of a fine novel.

The relationship of fiction to autobiographical writing can be explored quite fruitfully in the work of Abraham Cahan, a remarkable example of an immigrant author who wrote in English in addition to his native Yiddish. A prominent journalist and political figure, as well as a talented writer in the "realistic" school, Cahan could easily form the basis of a unit in a course on American literature or immigrant literature.

Cahan was twenty-two when he arrived in America in 1882 as a political exile from Czarist Russia. Born in a village near Vilna into a traditional Orthodox Jewish family, Cahan steeped himself in Russian culture as an adolescent and, like many young Russian-Jewish intellectuals, joined the socialist-anarchist revolutionary movement. He became a teacher in a state-sponsored school for Jewish boys in the Russian provinces, but fled the country when he learned that the Czarist police were aware of his connections with a group of political activists. When he arrived in New York, he worked in a cigar factory, later in a tin factory, and occasionally as a tutor. He sent articles on American life to a number of Russian periodicals and helped establish the socialist movement among Yiddish-speaking immigrants. In 1886 he started a short-lived Yiddish weekly, *Di Neie Tzeit* (*The New Era*). He worked as a labor organizer and as a journalist, first for the Yiddish press then for such English-language papers as *The Commercial Adver-*

tiser, where he met native liberal journalists and intellectuals like Lincoln Steffens and the Hapgood brothers, whom he introduced to European socialism and the lower East Side. In 1897, Cahan and others founded *The Jewish Daily Forward*, which was to become the largest Yiddish newspaper in the world under Cahan's editorship from 1903 to his death in 1951. Although most of his writing was in Yiddish, he did produce some noteworthy works of fiction in English, recently studied by Jules Chametzky in his book, *From the Ghetto*. The first of these pieces were unsentimental sketches of lower East Side life, which Cahan published in American periodicals such as *Scribner's* and *The Atlantic Monthly*. With the active encouragement of William Dean Howells, who admired Cahan's realism, Cahan published *Yekl: A Tale of the New York Ghetto* in 1896 (reprinted by Dover with other stories in paperback in 1970). This story, which furnished the basis of the recent film, *Hester Street*, depicts the disintegration of a marriage under the pressures of the immigrant experience, a favorite theme of Cahan's. *Yekl* sold poorly, but fifteen or so years later, encouraged by *McClure's Magazine*, Cahan wrote another series of sketches that eventually grew into a novel, *The Rise of David Levinsky* (1917). Despite some stiffness in its use of language, this novel is now enjoying the critical and popular success initially denied it, and in 1960 was reprinted by Harper and Row in its prestigious Torchbook series. Against a panoramic background of Jewish life in the United States, it chronicles the transformation of a poor Eastern European Jewish immigrant into an American business tycoon. But Cahan is no Horatio Alger: Levinsky achieves his commercial success at the cost of his emotional and spiritual life. For many immigrants, Cahan's novel seems to conclude, the price of Americanization seemed no less than their integrity and self-esteem.

Cahan's own experiences as an immigrant are recorded in his autobiography, originally published as five volumes in Yiddish. (Two of the five volumes have been translated and published as a single volume by the Jewish Publication Society under the title *The Education of Abraham Cahan*.)

Although the novel and the early sections of the autobiography both describe a young Russian-Jew's experiences in Czarist Russia, his voyage to America, and his struggles on the lower East Side, and often use the same details, Cahan's presentation of himself differs significantly from the portrait of David Levinsky. Whereas Levinsky felt guilty for abandoning his religious practice and later his secular education, Cahan broke gradually but decisively with his Orthodox upbringing and pursued secular learning with devo-

tion and success. Whereas Levinsky quickly made the transition from sweatshop worker to capitalist employer, Cahan remained psychologically a member of the laboring proletariat even after he entered the field of journalism. Whereas Levinsky's personal life was a series of blighted romantic involvements, Cahan conceals his marriage and family life — presumably happy — behind a veil of secrecy. Moreover, Cahan's sense of himself and his environment can be checked against the more objective historical accounts of Ronald Sanders' *The Downtown Jews* and Irving Howe's *The World of Our Fathers*.

The case of Abraham Cahan illuminates the inner life of Yiddish-speaking Jewish immigrants from Eastern Europe and perhaps can tell us something about the inner lives of other ethnic communities, if only by way of contrast. Cahan's dual career as Yiddish journalist and English writer also illuminates some of the complexities of the relations between members of ethnic communities and the national culture. During his lifetime, Cahan was well-known as an editor and public figure within his own subculture, but his English works of fiction have achieved prominence only after his death — during a time when American society was eager to celebrate its multiplicity and sought literary expressions of its rich ethnic diversity. Unfortunately, such writers will be the first casualties should the climate of opinion revert to the "melting pot" model.

Notes on Chinese-American Literature

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As compared with other ethnic groups, Chinese-Americans have entered the American literary arena very late in date and thin in ranks. Here is a list of the better-known works by Chinese-American authors, together with references in the *Book Review Digest* (BRD).

Pardee Lowe (b.1905). *Father and Glorious Descendant*. Little, 1943. BRD, 1943, p. 512.

Jade Snow Wong (b.1922). *Fifth Chinese Daughter*. Harper, 1950. BRD, 1950, p. 992.

———. *No Chinese Stranger*. Harper, 1975.

Virginia Lee (b.1923). *The House that Tai Ming Built*. Macmillan, 1963.

Laurence Yep (b.1948). *Dragonwings*. Harper, 1975. Gr. 5-9. Newberry Honor Book, 1976; the Promising Novel of 1975.

———. *Child of the Owl*. Harper, 1977. Gr. 5-9. BRD, 1977 p. 1463.

Maxine Hong Kingston (b.1940). *The Woman Warrior: Memoirs of a Girlhood among Ghosts*. Knopf, 1976. BRD, 1976, pp. 646-47; 1977, p. 726. 1976 Best non-fiction book of the year.

———. *China Men*. Knopf, 1980. BRD, 1980, p. 665.

The list is of course incomplete, for I include only those who were born and raised in the U.S. and who have published full-length books using fiction techniques. Omitted are Diana Chang (raised in China), Ruthanne Lum McCunn (raised in Hong Kong), and playwright Frank Chin (plays not in book form). Poets are not included either, because their poems have appeared only in magazines.

As one can readily see, the earliest item appeared in 1943. This is because of the underprivileged status of the Chinese in this country. Chinese laborers did not come in substantial numbers until after the discovery of gold in California in 1848. In spite of their contributions to the development of the West, they suffered great hardship and persecution. Discriminatory laws and rulings against them include the Nationality Act of 1870 which allowed only, "free whites" and "African aliens" to apply for naturalization, the Chinese Exclusion Act of 1882 and its various extensions which banned the immigration of Chinese laborers, and the San Francisco Oriental School Segregation ruling in 1906, which deprived Chinese children their right to attend public schools. Few of the older immigrants learned to read and write Chinese well, let alone English. Lowe and Wong are perhaps the first generation to go through the public school system and receive a college education. Unlike certain other minorities, the Chinese-Americans lack clout, or influence, on American publishers.

It is mainly due to the increasing importance of their "old country" in American eyes that the first two books saw the light. Parts of Pardee Lowe's *Father and Glorious Descendant* first appeared around 1940 in article form in magazines, such as the *Yale Review*. It did not emerge as a book until 1943 when, because of the Japanese bombing of Pearl Harbor, U.S.A. and China became allies. On its dust cover, therefore, one finds the reminder that it was "a timely document at a moment when America must learn how to assimilate its loyal minorities."

Jade Snow Wong's *Fifth Chinese Daughter*, the first and perhaps the only financial success among all the works by native-born Chinese-Americans, was originally copyrighted in 1945. When it came out in 1950, China had just turned communist. Intent on weaning the Chinese population in Southeast Asia and elsewhere from the communist siren, the U.S. government wished to show them the advantages of the American system. What better example could there be than the lone San Francisco girl realizing her American dream? It was therefore enthusiastically promoted in reviews, translated into several Asian languages by, and published at the expense of, the U.S. Information Service.

I know the above, though not yet made public, to be facts because I did the Chinese translation for the U.S.I.S. in 1952 when I went to Hong Kong from China as a penniless refugee. Ms. Wong returned my manuscript to my office full of the so-called "corrections." I rejected these "corrections" because they had evidently come from the hand of a person who did not know how to write Chinese. Everybody in my office concurred with me and she soon backed down, admitting that the "corrections" had been made by her father, to whom she had to show great respect. I met her soon afterwards in Hong Kong, which she visited during her Southeast Asia tour, sponsored and financed by the State Department. When I read about her references to that translation in her second book, *No Chinese Stranger*, I could not help chuckling.

Not much was published between the *Fifth Chinese Daughter* and Americans' renewed interest in China following President Nixon's visit to that country in 1972. Ms. Wong had to wait almost a quarter of a century to tell her story about her Southeast Asia tour in her second book. The book may not have been able to find a publisher had it not been for her trip to China in 1972, to which she devoted almost half of the book.

Lowe and Wong's books are in one sense representative of the whole group because they center around life in various "Chinatowns" in California. It may not be entirely coincidental that all the writers listed above were born and raised in California. Except for Laurence Yep who wrote juvenile novels, all their works are fictionalized biography or autobiography. To satisfy the general American curiosity about those weird, little enclaves, most of them describe in detail the bright colors and strident noises, the fragrance and pungent smells, the mysterious tongs and religious ceremonies, the dragon and lion dances, the gay holidays and worrisome labor, and the tight-knit family system and respect for elders that Americans always associate with the Chinese settle-

ments. The last element receives especially strong emphasis because Lin Yu-tang has told Americans about the admiration for filial piety in China, and American readers expect to find this particular virtue supreme among all the Chinese. Consequently, most of the works, especially those of the earlier writers, present a picture of a strong, wise, if sometimes overly conservative, patriarch. Following his example, his children would succeed in an alien world through thrift and hard work to become finally respected members of a pluralistic society. Except in *The Woman Warrior*, the mother plays only a negligible role. The nucleus is generally a personal success story against a typically "Chinese" family background.

Aware of the sinister features of the stereotype for Chinese-Americans, those authors also try hard to stave it off. To counter the common Anglo-Saxon impression that the Chinese speak Pidgin English, for instance, they make their characters speak good, correct English. To avoid provoking their readers with funny-sounding, real Chinese names, they translate, instead of transliterating, Chinese names, including their own. Yü-hsüeh Huang (according to the Wade-Giles system), for instance, consequently is transformed to Jade Snow Wong. They also give their characters pure, reputable American names, such as Barney and his daughter Casey, who is wiser than he, in the *Child of the Owl*.

In keeping with the relative isolation of Chinatown life, most of their works rarely, if ever, go deeply into events and problems of the American nation at large. The old China they depict is usually limited to the villages in southern Kwangtung province, from where the overwhelming majority of the Chinatown denizens came. In their description of Chinatown, they seldom refer to the politics. In spite of the important role the Chinese in America played in the 1911 Revolution in China, Jade Snow Wong barely alludes to Dr. Sun Yat-sen's activities. Laurence Yep's *Dragonwings* is allegedly inspired by the attempts to fly an airplane in 1908 and 1909 by a real-life Chinese patriot — Feng Ju. Deeply hurt by the insult and injury to China by the Russo-Japanese War, which was fought on Chinese soil for the seizure of Chinese provinces, Feng learned to build airplanes, went back to China in 1911 with his two home-made crafts, but soon died there in an accident. Windrider constructs planes too, but not for the defense of China. In fact, in Yep's description of Chinatown in San Francisco in the 1900's, there is no mention of Dr. Sun's cause. Only in *China Men* the men "talk politics."

In order to meet the general American misconception that people of Chinese origin have to be conversant with Chinese culture,

these writers try to create a Chinese atmosphere by using extensively Chinese myths, legends and folk tales. The second half of the story of the family's owl charm in Yep's *Child of the Owl* is an adaptation of the Swan Maiden motif, one of the most popular motifs in the Chinese folk tale. Maxine Hong Kingston used more tales in both her books, though distorted out of shape. The title of her first book, *The Woman Warrior*, alludes to the legend of Hua Mu-lan (given by her as Fa Mu-lan), the heroine who went to war in place of her father. One significant detail in the story (the carving on her back) comes from the legend of Yüeh Fei, a patriotic general of the Sung dynasty. Her second book, *China Men*, starts with the story of T'ang Ao, who is a character from *Ching hua yüan*, a popular fiction written by Li Yu-ch'en (1763-1830). The land of women described in her source may have originated in the worldwide myth of the Amazons; it certainly is not in North America. Whatever impressions American readers may have formed from these narratives, they are not likely to fascinate Chinese readers, who know of purer original forms and much superior literary treatments in Chinese.

The violent changes that swept over this country in the 1960s and early 1970s had very strong repercussions in the Chinatowns. As a result of President Kennedy's directive in 1962 and the well-meaning revision in the immigration law in 1965, the hitherto minuscule Chinese-American population increased at an unprecedented rate. The "establishment," represented by the Six Companies, began to lose its control. The influx of hundreds of young hoodlums from Hong Kong, many of whom reputedly had connections with organized crime, turned the small enclaves, hitherto free from juvenile delinquency, into the haunts of the toughest street gangs. Against this new, radically changed background, emerged new, rebellious youth. Hurling defiance at the traditional ways, like many Blacks and Chicanos, they advocated a revolution in literature. Wong and Lee became now denounced as spokespersons of a White-dominated society. The Americans they admired and tried to imitate were the belligerent Blacks. Many of them adopted even the Black Panthers' protest style. The ideal of the melting pot through "assimilation, adaptation and acculturation" was to them "self-contempt" and "self-destruction." Standard English was "an instrument of cultural imperialism," and not adequate for the expression of "minority experience." (All the quotations are from *Assimilation*, ed. Frank Chin et al., Washington, D.C.: Howard University Press, 1974.) As a result, they adopted the Black ghetto style. Foremost among such radicals was Frank Chin,

whose two plays, *Chickencoop Chinaman* and *The Year of the Dragon*, have been staged at American Place Theater in New York, but only the first act of his first play is included in the above anthology.

Radical opinions notwithstanding, Chin has given poignant expression to a problem that appears to bother Chinese-American writers more than those of any other minority: the identity crisis. Theirs is a unique problem. To other Americans, a Chinese must always be Chinese, no matter how long ago his remote ancestor came here and how much Chinese he knows. In other words, he has to be differentiated from other Americans. To the Chinese in China, a multi-racial country that has seen many foreign invaders and conquerors, being Chinese means acceptance of Chinese civilization and ways of life. A Chinese-American can never be Chinese because he thinks, talks, and sometimes acts in non-Chinese ways. Other writers than Chin have also revealed feelings of confusion and sadness, and resentment at being regarded as museum pieces. In one of her poems, Diana Chang referred to herself as a "Chinese body/ out of its American head." In another, she wrote, "I look more Chinese here/ and pretend too." "Here," we are given to understand, means the United States. Another poet, Wing Tek Lum, has pointed out that Chinese-Americans may be "as American as apple pie," but are only "the left-over peelings/ lying on the kitchen counter." Frank Chin depicts this feeling most effectively. In *Chickencoop Chinaman* one finds such passages as the following:

Tam: [I was] no more born than nylon or acrylic. For I am a Chinaman! A miracle synthetic! Drip dry and machine washable . . .

Girl: And you were born.

Tam: Born. Born to talk to Chinaman sons of Chinamans, children of the dead.

The bewilderment of an American who is never truly accepted by his own country even if he changes his family name and dyes his hair (as some Orientals actually do) pervades his plays.

Frank Chin's radicalism did not catch fire. Protestation against social injustices has been carried on by Maxine Hong Kingston, who has earned rave reviews partly because of her mastery of the English language. Unlike her predecessors, she describes the new instead of the old Chinatown, stresses the mother instead of the father, and dwells on the sufferings of Chinese laborers in the earlier days. Ruthanne Lum McCunn's biographical novel, *Thou-san's Pieces of Gold* (1981), also centers around a Chinese woman

and goes back in time. But it returns to the plain style and the conciliatory tone of the older writers. Whether their interest in history and their non-Chinese surnames indicate a new trend, however, only time can tell.

Teaching Native American Literature: Some Problems and Some Solutions

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In their excellent text, *The Science of Language and the Art of Teaching*, Henry F. Beechhold and John L. Behling, remark: "Teachers don't know everything and shouldn't be required to conduct their classes under the tacit assumption that they do."¹ That statement gives me a good deal of comfort. After studying Native American literature for over ten years, I recognize fully that I will never know enough — let alone "everything" — about it. At the same time, I am certain that Native American literature deserves our energetic attention in the classroom. There are, however, real problems confronting the teacher, particularly the non-Native, who wants to devote class time to this ethnic group. In Part I of this article, I shall survey these problems — which basically involve matters of identifying what "Native American literature" is, selecting the most worthwhile materials, and determining useful ways of dealing with it in class. Then, in Part II, I shall describe my own personal solution, as it has evolved in the development of a student-centered course at Carbondale High School.

I. PROBLEMS CONFRONTING THE TEACHER OF NATIVE AMERICAN LITERATURE

Problems of Identification and Selection

First of all, Native American literature is literature by Native Americans. That seems obvious enough until one considers the quantity of literature about the Native American which is often included in course outlines purporting to be the former, or the bibliographies supporting such courses. The sin committed is disguised by titles such as "The Native American Experience," or

"Native American Studies," or "Images of the American Indian," or "Native American Literature," itself. Bibliographies sometimes alert the wary teacher, but not always. For example, Jack Marken's *The Indians and Eskimos of North America: A Bibliography of Books in Print through 1972* (Vermillion, S.D.: Dakota Press, 1973) lists almost 3,000 titles "by and about Eskimos and American Indians." Anna Stensland's familiar annotated bibliography, *Literature by and about the American Indian* (Urbana, IL: National Council of Teachers of English, 1973) identifies each Native American author. Kenneth L. Donelson's 104 entries, under the subtitle "American Indian Experiences" in *Books for You: A Booklist for Senior High Students* (Urbana, IL: National Council of Teachers of English, 1976), include only passing and incomplete reference to the few Native American authors given.

Although more than one bibliographer addresses the situation, G. Robert Carlsen pointed out one attitude over ten years ago. He said,

There has been some feeling of late that a book must have ethnic authorship if it is to portray realistically the ethnic experience: the outsider cannot possibly do it successfully. This viewpoint denies the whole possibility of imaginative projection. The background of the author is not the primary pre-requisite to the merit of the book. What counts more is the spirit of the life pattern presented, the accuracy of the portrayal, and its freedom from stereotypes of any kind.¹ (Italics added.)

On the other hand, Myra P. Sadker and David M. Sadker report that in a comprehensive four-year study of over 600 children's books, "the Association on American Indian Affairs rejected outright approximately two out of every three books about Indians because the content or illustrations were conspicuously offensive." They continue,

The remaining 200 books still included subtle stereotypes, misconceptions, and clichés. As a result, the association approved only books written by Indian authors, for these most accurately reflected the Indian experience. . . .²

The problem comes down to three "persistent practices found throughout the history of White interpretation of Native Americans as Indians: (1) generalizing from one tribe's society and culture to all Indians, (2) conceiving of Indians in terms of their deficiencies according to White ideals rather than in terms of their own various cultures, and (3) using moral evaluation as description of Indians."³ Thus it seems unlikely that "freedom from stereotypes of any kind" can be counted on in literature "about" Native Americans.

This is not to say that a consideration of stereotyping is not a legitimate concern of the English teacher. The attention given it by critics is almost as great as the attention given to Native Americans by non-Native writers in the first place. But just as "the Indian population has not been victimized by too few books, but rather by too many,"⁸ so can Native American literature be victimized by the shadow, rather than the fact. In spite of the common belief that analysis of stereotyping will neutralize its damaging effects, it may also devastate the self-image of a particular Native American student, reinforce bias in non-Natives, or implant bias where none existed before. As a culminating activity, however, taking measure of the reality of Native Americans in contrast to stereotyped images is worthwhile.

Given that the teacher elects to teach the real thing, identification of Native American artists must be given attention. This is far from easy. Traditional literature — and some modern literature — is known only by its tribe, a term which was not in general use until the nineteenth century.⁹ Tribal labels may not apply consistently either in a given time period or over time. Frequently a tribe called itself one name while outsiders — both Native and non-Native — called it another. How complex the situation is can be appreciated by one look at Frederick W. Hodge's classic two volume *Handbook of American Indians North of Mexico* (1912). In addition to the origin and derivation of every known name, every form of the name and synonym is given. Over time, as old tribal identities have been lost or changed, the situation has become even more complex. According to the Bureau of Indian Affairs:

Children of intertribal marriages may choose the tribe to which they want to belong. On some reservations several tribes have banded together in one organization and the old individual tribes are no longer recognized. On other reservations where several tribes live, each may maintain a separate organization. Some tribes scattered over several reservations may have an overall organization, or may have separate organizations for each reservation. Any of these organizations may include Indians from what were once other tribes.¹⁰

In spite of the apparent confusion over what the term "tribe" implies, what name a particular group prefers to be called, or what tribal affiliation(s) a contemporary writer lists, tribal identification needs to be recognized when possible. In the first place, the practice gives particularity to early oral traditions. Rather than lumping all creation stories together, specific tribal names signal the differences one can expect among those stories — as products

of different culture areas. Second, tribal identification is often very important to modern Native Americans who view their diversity proudly. As a matter of fact, the term "diversity" is crucial, for Native American literature—the product at least in pre-Columbian times of some 2,000 separate cultures—is not a single entity at all. To be exact, then, the term "literature" should be used in the plural, because the creative traditions come from culturally, linguistically, and physically diverse peoples.

Coupled with the identification of tribe is the matter of definition. In modern terms there is no standard definition of a Native American either by Congress or the courts.⁸ Thomas E. Sanders (Cherokee) and Walter W. Peek (Narragansett-Wampanoag) have this to say:

To define the Native American is as impossible as it is to define the Jew—for many of the same reasons. However, just as a Jew knows he is a Jew because he recognizes himself within the framework of an historical-cultural setting that allows him identity, the Native American, the Indian, the Navajo—call him what you will—knows he is an Indian because the mystic tie to the land, the dim memory of his people's literature that has been denied him, the awareness of his relationship to Sakoiatison, Manitou, Huaca, Wakan (depending on his being Iroquois, Algonquian, Inca, or Sioux) somehow all manifest themselves within him and consistently call him back to his ancestors.⁹

If definition is impossible, the popularity of things "Indian" makes it also popular to claim Native American descent where none exists. The respected Sioux leader and author Vine Deloria, Jr., calls this the "Indian grandmother complex." He remarks,

During my three years as Executive Director of the National Congress of American Indians it was a rare day when some white didn't visit my office and proudly proclaim that he or she was of Indian descent.

Cherokee was the most popular tribe of their choice and many people placed the Cherokees anywhere from Maine to Washington state. Mohawk, Sioux, and Chippewa were next in popularity. . . . At times I became quite defensive about being a Sioux when these white people had a pedigree that was so much more respectable than mine.¹⁰

The significance of definition becomes clearer when the matter of authenticity is entertained. The latter is often in dispute, sometimes because the former is not or cannot be substantiated. Quite a literary flap, for instance, occurred when *Seven Arrows* by Hyemeyohsts Storm (NY: Harper and Row, 1972) was published as part of Harper and Row's Native American Publishing Program. Greeted enthusiastically by many, including college teachers with special expertise in Native American literature, the book was

subsequently denounced by other Native American scholars. Rupert Costo, then president of the American Indian Historical Society (an all-Native organization of scholars, professionals, artists, and traditional historians), said the content of *Seven Arrows* "falsifies and desecrates the traditions and religion of the Northern Cheyenne, which it purports to describe." He withholds judgment about Storm's ancestry although he quotes the Northern Cheyenne tribal chairman as saying, "I don't know *how* he [Storm] ever got on the rolls."¹¹ Yet, in spite of Costo's considered opinion, favorable comments continue to appear about the book and its author.

The writers and the work most often rejected by modern Native Americans are those that reflect, more often in the past, the pressures to conform to the dominant society. As Abraham Chapman comments, "Such works abandoned the style and themes which gave Indian literature its distinctive beauty, and copied 'standard' English writing in the familiar pattern of colonized and dominated cultures, denouncing the Indian tradition from a Christian viewpoint."¹² On the other hand, Mary G. Byler, a member of the Eastern Band of Cherokee Indians of North Carolina, notes that "books by American Indians can be as slanted, self-serving, inaccurate, or as foolish as books by anyone else." She says the purpose of the bibliography she prefaces is "to present American Indians as *they are*, through their writings, for all their human faults and for all their magnificence."¹³ One might add that Native American writers need not even write of things "Indian" to be included in a course of study. That would be discrimination of the worst kind.

Attention to culture areas, tribes, definition and authenticity may seem irrelevant to the matter of identification of Native American artists past and present. However, if more than superficial selection of materials is made and more than generalized notions of value systems that give rise to the creative expression are applied to those materials, this attention is necessary. To view the entire panorama, representative selections from different culture areas in the past, from different tribal backgrounds in the past and present, and from different points of view in the present are requisite.

It is customary for English teachers to know about the cultural milieu of a piece of literature and the collective or individual name of its creator(s). Great folk literature of the past is identified by more than title alone (*Beowulf* and Anglo-Saxon; *El Cid* and Spanish; *Nibelungenlied* and German). "American" literature is identified by more than author (Cotton Mather and Puritan;

Faulkner, a Southerner; Sandburg, an Illinoisan). So, too, is the living epic of Dekanawida of the Iroquois; Charles Eastman and Sioux; N. Scott Momaday, a Kiowa. Omitting the second label obliterates an important means of identification and limits subsequent interpretation.

Problems of Methodology

Another problem English teachers face is how to deal with about 5,000 years of Native American literary tradition. Taken as a whole, scholar Jack Forbes, a Powhatan, identifies three basic periods, in addition to earlier production sometimes called pre-Columbian. They are (1) Post-Invasion Literature — which includes mythic and religious oral literature, historical oral literature; treaties, orations, autobiographical accounts and other non-fiction written by Native Americans fluent in English or recorded by non-Natives; (2) Post-Conquest Literature — which includes oral songs and stories, magazine and newspaper articles, and book-length nonfiction — particularly autobiography; and (3) Literature of the Awakening — which includes magazine and newspaper articles, speeches, poetry, short fiction, and book-length non-fiction and fiction. Including pre-invasion creative expression, Native American literature extends from "ancient Nahuatl and Maya texts, to oral literature, to literature written after the European invasion, to oral history and speeches, to literature of the present day."¹⁴ While Forbes' periods give a general idea of the historical sweep of the literature, it is important to remember that some groups came in contact with the invaders much later than others did and that different value systems present in different culture areas are not considered. Structured chronologically, however, Native American literature can be studied in an historical framework and/or integrated within a general survey course in American literature.

If the literature is integrated, Forbes' categories and the usual divisions in American literature can be combined and re-titled. One approach might employ eras and decades rather than the more usual currents of White intellectual thought, divided like this:

I. Early American Literature

Pre-invasion and early post-invasion Native American literature and other 16th and early 17th century work.

II. American Literature in Transition

Post-invasion and post-conquest Native American literature of the late 17th, 18th, and 19th centuries and other literatures of the same centuries.

III. Twentieth Century American Literature

Post-conquest and Literature of the Awakening divided in two parts: Early Modern or the first five decades; Late Modern or the last three decades and other 20th century American literatures.

To insure balance, if the course is a two-semester one, approximately three weeks need to be reserved for Early American, fifteen weeks for Literature in Transition (sub-divided into three weeks for the 17th century, three for the 18th, and nine for the 19th), and eighteen weeks for the Twentieth Century (divided in half to provide for the "early" and "late" decades). The time limits are essential; too much time spent on the early literature may create a stereotypic situation. In fact, Vine Deloria, Jr. warns against giving too much attention to the "phantoms of the past."¹⁰ The neutral titles are deliberate; while it cannot be denied that attention to intellectual thought is necessary, current practices favor White ethnocentric concerns and do not reflect the total multi-cultural picture of American literature.

If Native American literature is taught according to types or genres, certain other provisions need to be made. Although Native American bibliographies and anthologies often do list the usual types such as the novel, short story, and biography — especially those in the twentieth century, Native American literature does not always "fit" the usual categories. For example, it is sometimes impossible to ascertain whether or not a particular piece in the oral tradition is prose or poetry because of translation. Dennis Tedlock, in a translation of Zuni tales and stories, acted on the belief that what others had translated as prose was really verse. His translations of spoken narratives attempt to duplicate the complete oral performance. Thus the narratives are broken into lines to indicate pauses: large and small type indicate loudness and softness, script directions indicate vocal quality, and duration of vowel and consonant sounds are illustrated typographically,¹¹ a technique reminiscent of e. e. cummings. Other oral narratives may be a combination of prose and poetry, or simply products of a time when song and story were undifferentiated.¹² In addition, no clear consensus exists about the difference between "tales" and "myths." Melville Jacobs, for example, makes a distinction between myths (the product of a long pre-cultural era) and tales (the product of a later transitional period).¹³ Tedlock categorizes the narratives he translates as "stories of The Beginning" (regarded as historical truth and told during any season or any time of day) and "tales" (regarded as fiction and told only at night from

October to March).¹⁹ At least one Native American critic, however, would simply have the reader examine the texts for the thoughts they contain rather than for the way they are written.²⁰

Because the labels usually applied to genre study do not readily fit, the chances of misrepresenting Native American literature in the oral tradition — or omitting it completely because orations and speeches are not the usual fare — are great. One way to avoid either situation involves focusing on more than a narrowly-defined literary tradition. Under the titles, "Oral Tradition," "Popular Tradition," and "Literary Tradition," the great body of orations, journalistic writing, historical accounts, myths, tales, legends and songs all have a place. Given equal time, the three domains provide for a broader reading experience, and allow specific reference to generic labels when appropriate. Recent interest in "pop culture" literature makes the realignment into domains even more realistic. The aural/oral, non-print emphasis to many language activities today makes "oral lit." appealing, also. In practice, the domain approach not only recognizes the creativity in each, but frees rhetorical devices from their customary elite postures so they can be understood as indigenous to all uses of language.

If a thematic approach to Native American literature is desired, important advantages and disadvantages need to be considered. If the themes are at all flexible, individualized reading assignments permit students to read in depth on subjects which interest them. So, too, may selections of greater or lesser maturity be made available to individual readers. On the other hand, a particular Native American selection may fit well under a theme, but require extensive background because it is isolated from its cultural context. Some may give the appearance of simplicity, and thus be too easily dismissed by the student. Finally, the impression of Native American literature as a whole may be limited to the particular themes chosen and create unintentional stereotypes.

To avoid these problems, it is imperative that impossibly vague themes be refined. F. Parvin Sharpless posits an approach which adapts well to some important recurrent themes in Native American literature, past and present, and to other literatures as well. He explains that myth and symbol, based as they are on "emotional, nonrational (affective) states of mind — in short, feelings — comprise the substance of their [peoples'] reality, and provide central values around which their rational decisions and acts form." Rejecting the scientific and analytic habits of the mind — a "large part of the tradition of Western Civilization" — as inadequate to explain the "natural life of the spirit," he sees mythologizing

(and symbolizing) as a primary need, part of the human experience, and thus reflected in literature.²¹

Although this description abbreviates Sharpless' theory, the relationship between myth and literature and culture does provide a basis for investigating Native American themes. The creation of the world, the flood as punishment, the slaying of monsters, sibling rivalry, the hero myth, the quest, and other ideas occur frequently not only in the oral tradition, but in the written tradition as well. Stories and poems of the creation, of the trickster-hero, of quests, and of supernatural beings need no other labels if the organizing principle is kept in mind. Certain aspects of Native American thought do need recognition, however. First, there is the idea of duality. In songs, the pairings of expressions and even stanzas create a kind of completeness. Words, colors, animals, and other things in nature are often paired, too: Mother Earth and Father Sky, sun and rain, light and dark, white and yellow (often implying maleness and femaleness). In poetry, too, fourfold repetitions occur, based on what Bierhorst calls "the cult of the four world quarters."²² The four directions correspond to the four faces of the human body (east, west, south, and north refer to front, back, left, and right). Next, there is the idea that words are magic and can bring about the action they describe, or cause something to happen. Then there is the anonymous quality of song and story because the speaker is only the conduit, not the creator, of the words he utters. Finally, "spirit" imbues all living things, objects, physical forces, and abstract qualities. Capitalization of words such as Wind, Coyote, Mountain and Hunger conveys this idea.²³ Although these aspects appear most frequently in early literature, their appearance in modern Native American writing provides another kind of thematic link.

II. A STUDENT-CENTERED COURSE IN NATIVE AMERICAN LITERATURE AT CARBONDALE HIGH SCHOOL

While many other approaches for the teaching of literature in general exist, most of them—including the ones just outlined—point to the teacher rather than to the student. Some of the difficulties one encounters with Native American chronology, genres and themes disappear with a shift from a teacher-centered to a student-centered approach. An extended and deepened response to literature, in this case Native American, is made possible through it. Keeping in mind James R. Squire's remark that "the full study of literature involves concern with the work itself, concern with

the writer of the work, and concern with the relationship between the reader and the work,"²⁴ an active response by the student is sought. To minimize the cognitive dissonance, some background in the chronology, genres, and themes of Native American literature allows intellectual involvement to take place; to maximize the affective dimensions, concurrent imaginative engagement with the literature itself is sufficient. As Daniel Fader suggests, materials determine the methods.²⁵

An eclectic method — divided into pre-reading, reading, and post-reading domains — allows students to engage in certain basic experiences related to skill development in English classrooms. They are: (1) gathering materials, (2) engaging in varied language activities (reading, conducting research, speaking and writing); and (3) evaluating. At any one time, because the teacher and student share in the workshop environment, any one or more of the activities may take place.

To illustrate this approach, a simple outline which pertains solely to modern Native American literature is included below. Several points need to be kept in mind. First, the activities are directed to students only; it is assumed that the teacher shares in the learning process. Second, no attempt has been made to designate either the difficulty of the activity or the reading level of the materials although a range of both is obvious. Third, the activities are dependent upon a wide variety of materials, only a few of which are listed by title. New titles are being published, out of print texts are being re-published and, while a basic classroom library may be helpful, the energetic acquisition of resources outside the classroom is essential. Finally, beside the cooperative nature of the activities, one basic principle directs the majority of them. It is a principle well-known to teachers, but has special relevance in this instance. In her true account, Polingaysi Qoyawayma, a Hopi woman who had a long, distinguished career teaching Native American children, refers frequently to her success with the technique of going from the familiar to the unfamiliar, from the known to the unknown.²⁶ Her task was to prepare her students to participate in the White world. Non-Native teachers can profit from her experience. Just as Hopi students learned to bridge their gap between two worlds, so may non-Native students.

Pre-Reading Activities

A. Gathering Materials

1. Arrange an interview with the school librarian. Enlist his/her aid in making a list of books written by Native Ameri-

cans or collections of their work which are available in the school library. To assist you in your task, consult the following:

Byler, Mary Gloyne. *American Indian Authors for Young Readers*. NY: Association of American Indian Affairs, 1973.

Hirschfelder, Arlene. *American Indian and Eskimo Authors: A Comprehensive Bibliography*. NY: Association of American Indian Affairs, 1973.

Jacobson, Angeline. *Contemporary Native American Literature: A Selected and Partially Annotated Bibliography*. Metuchen, NJ: The Scarecrow Press, Inc., 1977.

Marken, Jack W. *The American Indian: Language and Literature*. Arlington Heights, IL: AHM Publishing Corp., 1978.

Stensland, Anna L. *Literature by and about the American Indian: An Annotated Bibliography*. New Edition. Urbana, IL: National Council of Teachers of English, 1979.

2. Visit the public library and follow the procedure above. In addition, find out how to secure books through inter-library loan services. Post your information on the bulletin board reserved for this purpose for reference by other class members.
3. Secure a copy of the *Oxbridge Directory of Ethnic Periodicals* (Oxbridge Communications, 183 Madison Avenue, NY, NY 10016), a list of 3,500 publications — newspapers, magazines, journals, newsletters, bulletins, directories, yearbooks, bibliographies and association publications — for reference.
4. Write to the following addresses and request appropriate materials. When your responses arrive, post them for reference.

American Indian Historical Society. 1451 Masonic Avenue, San Francisco, CA 94117.

Publication list available upon request. Main publications are *Wassaja*, a newspaper; *The Indian Historian*, a history journal; and *The Weewish Tree*, a children's magazine.

Association for the Study of American Indian Literature. c/o Karl Kroeber, Columbia University, NY, NY 10027. Publishes a newsletter; reviews of new books and articles on Native American literature.

Bureau of Indian Affairs. U.S. Department of the Interior, Washington, D.C. 29245.

Upon request, a selection of materials and a price list is available.

Center for Indian Education. College of Education. Arizona State University, Tempe, AZ 85281.

List of publications available: *Journal of American Indian Education*, resource guides.

Indian Arts and Crafts Board. U.S. Department of the Interior. Washington, D.C. 20240.

Request publication list.

Indian Rights Association. 1505 Race St., Philadelphia, PA 19102.

Include postage with request for *American Indians Today* and a map of Native American lands and communities. Also publishes *Indian Truth*, a newsletter.

La Confluencia. P.O. Box 409, Albuquerque, NM 87103.

Request subscription price of this tri-cultural journal which includes articles, poetry, and fiction.

Museum of the American Indian. Heye Foundation. Broadway at 155th St., NY, NY 10032.

Send \$1 for *Books About Indians*, a bibliography.

National Association of Interdisciplinary Ethnic Studies. 101 Main Hall, University of Wisconsin-LaCrosse, WI 54601.

Request subscription price of *Explorations in Ethnic Studies*.

Navajo Tribal Museum. Parks and Recreation Program. P.O. Box 308, Window Rock, AZ 86515.

Request list of inexpensive publications.

"Multi-Ethnicity in American Publishing," (Midwest Region), Dr. LaVerne Gonzalez, English Department, Purdue University, West Lafayette, Indiana 47907.

Request addition to mailing list; this is a regional newsletter which disseminates information on materials and has some articles and poems of interest.

Southwest Museum. P.O. Box 128, Highland Park Station, Los Angeles, CA 90042.

Request price list of papers, books, maps, etc.

Sun Tracks: An American Indian Literary Magazine. University of Arizona, SUPO Box 20788, Tucson, AZ 85720.

Secure subscription; poetry, stories, articles, etc.

5. Locate the following newspapers and newsletters with the help of your school librarian:

The Navajo Times, The Reza, Early American, Rough Rock News, Nishnawbe News, The Indian Voice, The Forgotten Ones, Many Smokes, Native Perspective, Akwesasne Notes.

6. Investigate the role of small presses which often publish new writers. Then locate the following with the help of the librarian; write for information about their publications:

"A" Press, Strawberry Press, Duck Down Press, Akwesasne Press, Greenfield Review Press, The Blue Cloud Quarterly, Baleen Press, Red Earth Press, La Confluencia, Phantasm, River Styx, The South Dakota Review.

B. Creating Awareness

1. Secure examples of contemporary Native American music to share with the class. A good source: Canyon Records, 4143 North Sixteenth St., Phoenix, AZ 85016.
2. Analyze the nature of Native American country western, gospel songs, traditional interpretations, and rock. Be sure to include such artists as the Navajo Sundowners, Buffy Sainte Marie, the Gila River Six and Xit (if you like hard rock).
3. Review the following texts as a prelude to an investigation of modern Native American artists:

Highwater, Jamake (Blackfoot-Cherokee). *Song from the Earth: American Indian Painting*. New York Graphic Society, 1976.

Snodgrass, Jean O., compiler. *American Indian Painters: A Biographical Directory*. NY: Museum of the American Indian, Heye Foundation, 1968.

4. Subscribe to the following art magazines:

American Indian Art Magazine. 7045 Third Ave., Scottsdale, AZ 85251.

Four Winds. 703 West Ninth, P.O. Box 156, Austin, Texas 78767.

5. Prepare a slide presentation (or use the opaque projector) of one or more artists. Enlist the help of your art teacher. Among other artists, consider these in particular:

Fred Beaver (Creek-Seminole)

Black Bear Bosin (Kiowa-Comanche)

Rance Hood (Comanche)

Jack Hokeah (Kiowa)
 Ignatius Palmer (Mescalero Apache)
 Pabilita Velarde (Santa Clara Pueblo)
 Oscar Howe (Sioux)
 Allan Houser (Chiricahua Apache)
 R. C. Gorman (Navajo)
 Gerald Nailor (Navajo)
 Fritz Scholder (California Lusieno)
 Maria Martinez (San Ildefonso Pueblo)
 T. C. Cannon (Caddo-Kiowa)
 Jon Lightfoot (Cherokee)
 Earl Biss (Crow)
 Helen Hardin (Tewa Pueblo)

Reading Activities

- A. Divide into groups of four. Each group will read selected contemporary Native American non-fiction, poems, and prose narratives. The writers of this period, as scholars Thomas E. Sanders, a Cherokee, and Walter W. Peek, a Narragansett-Wampanoag, point out, are often of mixed heritage and speak English as their first — sometimes only — language. However, a distinguishing characteristic is their “remembered Indianness,” which influences not only the themes but also the techniques they employ. Basically, the selections will have been written during the last fifty years. Special emphasis will be on the literature written during the last twenty years.
- B. As you read, keep a “Response Journal.” Jot down the titles (and other bibliographical information) of each item read. Your responses should contain not only a summary of what you read, but also “gut” reactions. What did you like? Why? What did you dislike? Why? What gave you pleasure? What gave you pain? What didn’t you understand? When you meet with your group, share ideas and try to answer your questions — or find out where to get answers.
- C. Group considerations — non-fiction
 1. Review the principles of significant non-fiction.
 2. Examine a variety of Native American newspapers and magazines. Attempt to determine the audience for each on the basis of the content. Is it aimed at a select Native American population? A Pan-Indian audience? A Non-Native audience? The total American population?

3. Apply the who-what-why-where-when-how rule to a number of articles featured in a local newspaper. Are some items missing? Do the missing items hinder understanding? How do you compensate for missing information? Apply the same rule to several articles featured in Native American newspapers. If items are unclear, what might that indicate about *your* field of experience?
4. Examine a number of Native American publications from different areas of the country. Categorize the major concerns of each. What similar and different subjects do they treat? What might account for these?
5. Review the elements of humor, irony and satire as literary devices. Analyze these techniques in several contemporary Native American writings. Some good sources are:
 Deloria, Vine, Jr. (Sioux) *Custer Died for Your Sins: An Indian Manifesto*. NY: Avon, 1969. (See especially "Anthropologists and Other Friends")
 Witt, Shirley Hill (Iroquois) and Stan Steiner, eds. *The Way: An Anthology of American Indian Literature*. NY: Alfred A. Knopf, 1972. (See especially "The Indian Glossary," "The Speech I Didn't Give When I Didn't Address the National Press Club, Last Time I Was in Washington.")
6. Analyze the subject matter of Will Rogers (Cherokee), a noted humorist of the 1920's and 1930's. In what ways does Rogers' political satire differ from more recent Native American satire? How is it like that of current political satirists such as Russell Baker?
7. Define the term "stereotype." Then discuss:
 Deloria, Vine, Jr. (Sioux). "Indians Today, the Real and the Unreal," in *Custer Died for Your Sins*.
 ———. "Stereotyping," in *We Talk, You Listen: New Tribes, New Turf*. NY: Dell, 1970.
 Geiogamah, Hanay. "Foghorn," *New Native American Drama: Three Plays*. University of Oklahoma Press, 1980.
 LaRoque, Emma (Cree-Metis). *Defeathering the Indian*. Agincourt, Canada: The Book Society of Canada, Ltd., 1975.
 Warrior, Clyde (Ponca). "Which One Are You? Five Types of Young Indians," in *The Way: An Anthology of American Indian Literature*.

Compare and contrast these writers' attitudes, noting the intended audiences. Do they compare or contrast with the six stereotypic images described by Frederick W. Turner III, a Non-Native, in his introduction to *The Portable North American Indian Reader* (NY: Viking Press, 1974) and to those in Robert F. Berkhofer's *The White Man's Indian: Images of the American Indian from Columbus to the Present* (NY: Alfred A. Knopf, 1978)?

8. Analyze the attitudes toward acculturation; modern problems in education, health, land rights and civil rights; and man's place in the universe as expressed by contemporary Native American writers. Before your group discussion, record the situation to which each writer is reacting, how he or she is reacting, and how you might react under similar circumstances. Check the following sources, among others: Costo, Rupert (Cahuilla). "Moment of Truth for the American Indian," in *Indian Voices: The First Convocation of American Indian Scholars*. San Francisco: Indian Historian Press, 1970.

Vizenor, Gerald. (Chippewa). *The Everlasting Sky: New Voices from the People Named the Chippewa*. NY: Macmillan, 1972. *Wordarrows: Indians and Whites in the New Fur Trade*. University of Minnesota Press, 1978.

9. Compile a personal data sheet to share with other members of the group. (Use later for preparing a vita, a resume, and autobiography, or the basis of a short story.) Discuss the problems you encountered in collecting your data. Consider how important it is for a group or an individual to make a written record of their/his/her beginnings. What prompts people or groups to make such records? Consider, too, the current popularity of such books as Alex Haley's *Roots*.

Relate your findings above to recent Native American personal records. In particular, consider N. Scott Momaday's *The Names: A Memoir* (NY: Harper & Row, 1974). Of what significance is Momaday's Anglo and Kiowa heritages? Compare the significance of Momaday's "naming" to your own. (Consult family members for this information. Find out whether you were named for someone, who selected the name, and other interesting details.) Consider the importance of "place" and "time" or the total setting of your birth. How do these compare with Momaday's?

Does time and place have anything to do with the over-all elegiac tone of Momaday's account? Add details to your own personal data sheet which will indicate the "tone" of your life or its quality.

10. As a group, sketch the role of pioneer American women, their status, problems and concerns. Compare and contrast to the roles of mother, wife, grandmother, sweetheart, daughter in a modern society. Finally compare and contrast your findings with the early and modern roles of Native American women. See these sources among others: Gridley, Marion E. *American Indian Women*. NY: Hawthorn Books, 1974.
Holden, Jane, ed. *Yaqui Women: Contemporary Life Histories*. Lincoln: U. of Nebraska Press, 1978.
Hungry Wolf, Beverly. (Blackfoot). *The Ways of My Grandmothers*. Wm. Morrow, 1980.
Katz, Jane, ed. *I Am the Fire of Time: The Voices of Native American Women*. NY: Dutton, 1977.

Combine the written results of your investigation. Place in a folder for use by others during their study of female characters in Native American novels, short stories and poems.

D. Group Considerations — poetry

1. Review these principles of poetry: Method (arrangement, shape and order); Matter (what the poem says); and Manner (mood and idea).
2. Locate several collections of contemporary Native American poetry to review. In your review, consider what prompted the collection, the quality of the explanatory notes, and the quantity of biographical material. Among the collections, consider the following:
Dodge, Robert K. and Joseph B. McCullough, eds. *Voices from Wak'kon-tah: Contemporary Poetry of Native Americans*. NY: International Publishers, 1974.
Lourie, Dick, ed. *Come to Power: Eleven Contemporary American Indian Poets*. Trumansburg, NY: The Crossing Press, 1974.
Hobson, Geary, ed. (Cherokee-Chickasaw). *The Remembered Earth*. Albuquerque, NM: Red Earth Press, 1978.
Lowenfels, Walter, ed. *From the Belly of the Shark: A New Anthology of Native Americans*. NY: Vintage, 1973.

Niatum, Duane (Klallam), ed. *Carriers of the Dream Wheel: Contemporary Native American Poetry*. NY: Harper and Row, 1975.

Rosen, Kenneth, ed. *Voices of the Rainbow: Contemporary Poetry by American Indians*. NY: Viking, 1973.

White, James L., ed. *The First Skin Around Me: Contemporary American Tribal Poetry*. Moorhead, MN: Territorial Press, 1976.

3. Draw up a list of questions you would ask particular poets if you could interview them personally. Try to find the answers in biographical notes. Among the poets, consider these:
 - a. Paula Gunn Allen (Laguna-Dakota)
 - b. Jim Barnes (Choctaw)
 - c. Lance Henson (Cheyenne)
 - d. Roberta Hill (Oneida)
 - e. N. Scott Momaday (Kiowa)
 - f. Duane Niatum (Klallam)
 - g. Nila Northsun (Shoshone-Chippewa)
 - h. Simon J. Ortiz (Acoma)
 - i. Wendy Rose (Hopi)
 - j. Norman H. Russell (Cherokee)
 - k. Leslie Silko (Laguna)
 - l. Marnie Walsh (Dakotah)
 - m. James Welch (Blackfoot)
 - n. Ray A. Young Bear (Mesquakie)
4. Select one poet to investigate in depth. Divide the task of investigating his or her background, poetic techniques, and recurrent themes. Then plan and present a program for the rest of the class. Consider the use of visuals, music, hand-outs, and/or a "Readers Theatre" format.
5. Select several traditional Native American poems for review. To begin, consider the use of terse, economical language, repetition, and the oral quality. Compare these techniques with those used in contemporary poems. Share your findings in an "Oral Interp" presentation with the class.
6. Traditional poetry often concerns itself with the forces of nature, the unity and harmony of all things, and man's integration with those forces. Is the same respect for nature evident in contemporary poems? Do urban life styles and intrusions of modern life affect the poets' tone as they speak of nature? Write a short paper analyzing the use

of nature as a theme in contemporary Native American poetry.

E. Group Considerations — prose narratives

1. Review these elements of short stories and novels: plot, character, setting, style, theme. After the review, discuss the issue of a reader's rights vs. a reader's responsibilities. Are you as a reader entitled to judge a story if you have understood only its literal level? What about a story's deeper significance? the author's craftsmanship?
2. Divide up the task of analyzing any of the short stories which appear in the following collections, or others you find:

Faderman, Lillian and Bradshaw, Barbara, eds. *Speaking for Ourselves*. 2nd ed. Glenview, IL: Scott, Foresman, 1975.

Fisher, Dexter, ed. *The Third Woman: Minority Woman Writers of the United States*. Boston: Houghton Mifflin, 1980.

Hobson, Geary, ed. *The Remembered Earth: An Anthology of Contemporary Native American Literature*. Albuquerque: Red Earth Press, 1978.

Momaday, Natachee Scott, ed. *American Indian Authors*. Boston: Houghton Mifflin, 1972.

Reed, Ishmael, and Young, Al, eds. *Yardbird Lives*. NY: Grove Press, 1978.

Rosen, Kenneth, ed. *The Man to Send Rain Clouds*. NY: Viking, 1974.

Sanders, Thomas E. and Peek, Walter W., eds. *Literature of the American Indian*. Beverly Hills, CA: Glencoe Press, 1973.
3. Select one story to "teach" to the class — in an unforgettable way. Consider a dramatization, a panel, an interview with the "author" in the manner of Dick Cavett, but do not let these suggestions limit your creativity.
4. Read only the first chapter of one of the following novels:

Winter Count by Dallas Chief Eagle (Sioux)

The Owl's Song by Janet Campbell Hall (Coeur D'Alene)

The Surrounded by D'Arcy McNickel (Flathead)

Winter in the Blood by James Welch (Blackfoot)

House Made of Dawn by N. Scott Momaday (Kiowa)

Indians' Summer by Nasnaga (Shawnee)

Ceremony by Leslie Silko (Laguna Pueblo)

The Reservation by Ted C. Williams (Tuscarora)
The Death of Jim Loney by James Welch (Blackfoot)

As a group, decide what will happen next, and how the novel will end. Jot down the group's predictions. Compare the actual outcome with the guesses you made.

Post-Reading Activities

- A. Evaluating the Reality of Native American Literature
 1. Participate in one of the three panel discussions: (1) Review N.A. non-fiction, (2) Review N.A. poetry, or (3) Review N.A. prose narratives. Pull together the diverse forms and themes present in each.
 2. Use your response journal to assess your individual responses to the three domains above. Select one or more writing tasks below, using your responses as support.
 - a. A personal essay on the pleasures and difficulties you encountered while reading.
 - b. A critical essay on one particular piece of literature.
 - c. An investigative paper on a particular writer and his work.
 3. With your paper as a resource, participate in a class discussion on what you learned about Native Americans through their literature. To conclude the discussion, be prepared to offer suggestions in writing about how the study might be improved.
- B. Evaluating the Image of the Native American
 1. Consider the image of Native Americans as popularly portrayed in film, advertisements, newspapers, commercials, books, museums, cartoons, etc. A good source for film images is *The Pretend Indians: Images of Native Americans in the Movies* by Gretchen M. Bataille and Charles L. P. Silet, eds. Iowa State University Press, 1980.
 2. Discuss your findings in class.
- C. Assessing the Image and the Reality
 1. After the class discussions above, write a paper comparing and contrasting the two views.
 2. In writing, describe the influence of the Native American on American society as a whole, and the influence of the larger society on Native American cultures. In conclusion, spell out what you think these cross-cultural influences portend.

3. On the basis of your study, draw up a list of practices that distort the reality of Native Americans. (For example, inaccuracies in children's books.) For every practice, create a plan of action designed to help close the gap. (For example, a letter of protest to the publisher.) Begin to make the plan a reality. Report back to the class about your progress.

NOTES

¹ Henry F. Beechhold and John L. Behling, Jr., *The Science of Language and the Art of Teaching* (NY: Charles Scribner's Sons, 1972), p. 41.

² G. Robert Carlsen, *Books and the Teenage Reader: A Guide for Teachers, Librarians and Parents* (NY: Harper and Row, 1971), p. 213.

³ Myra P. Sadker and David M. Sadker, "Native Americans in Children's Literature," in *Now Upon a Time* (NY: Harper and Row, 1977), pp. 165-166.

⁴ Robert K. Berkhofer, Jr., *The White Man's Indian: Images of the American Indian from Columbus to the Present* (NY: Alfred A. Knopf, 1978), pp. 25-26.

⁵ Sadker and Sadker, p. 165.

⁶ Morton H. Fried, "The Myth of Tribe," *Natural History*, 84 (April 1975), p. 14.

⁷ Bureau of Indian Affairs, *Answers to Questions About American Indians* (Washington, D.C.: Dept. of the Interior, 1965), p. 1.

⁸ Ibid., p. 2.

⁹ Thomas E. Sanders and Walter W. Peek, *Literature of the American Indian* (Beverly Hills, CA: Glencoe Press, 1973), p. 10.

¹⁰ Vine Deloria, Jr., *Custer Died for Your Sins: An Indian Manifesto* (NY: Avon Books, 1969), pp. 10-11.

¹¹ Rupert Costo, "Seven Arrows Desecrates Cheyenne," *The Indian Historian*, 5 (Summer 1972), pp. 41-42.

¹² Abraham Chapman, "Introduction," *Literature of the American Indians: Views and Interpretations* (NY: New American Library, 1975), pp. 16-17.

¹³ Mary G. Byler, "Preface," *American Indian and Eskimo Authors: A Comprehensive Bibliography*, comp. Arlene B. Hirschfelder (NY: Association on American Indian Affairs, 1973), n.p.

¹⁴ Jack D. Forbes and Carolyn Johnson, eds. *Handbook for the Development of Native American Studies* (University of Calif. at Davis: Tecumseh Center, 1970; Washington, D.C., Office of Education ERIC Document Reproduction Service, ED 055-716, 1970), p. 89.

¹⁵ Vine Deloria, Jr., "A Need to Reconsider," *The Indian Historian* 5 (Spring 1972), pp. 6-7.

¹⁶ Dennis Tedlock, *Finding the Center: Narrative Poetry of the Zuni Indians* (NY: Dial Press, 1972), p. xix.

¹⁷ Alice Fletcher, "The Relation of Indian Song and Story," in *Literature of the American Indians*, ed. Abraham Chapman, p. 236.

¹⁸ Melville Jacobs, *The Content and Style of An Oral Literature* (NY: Wenner-Gren Foundation for Anthropological Research, Inc., 1959), p. 195.

¹⁹ Tedlock, pp. xvi-xxxi.

²⁰ Shirley Witt Hill, "Introduction," in *The Way: An Anthology of*

American Indian Literature. ed. Shirley Witt Hill and Stan Steiner (NY: Alfred A. Knopf, 1972), p. xxviii.

¹⁰ F. Parvin Sharpless, *Symbols and Myth in Modern Literature* (Rochelle Park, NJ: Hayden Book Co., 1976), p. 2.

¹¹ John Bierhorst, "Introduction," in *In the Trail of the Wind: American Indian Poems and Ritual Orations* (NY: Farrar, Straus and Giroux, 1971), n.p.

¹² Sanders and Peek, pp. 116-117.

¹³ James R. Squire, "Towards a Response-Oriented Curriculum," in *New English, New Imperatives*, ed. Henry B. Maloney (Urbana, IL: National Council of Teachers of English, 1971), p. 92.

¹⁴ Daniel Fader, "Hooked on Books," in *The New Hooked on Books* by Fader and others (NY: Berkeley Medallion Books, 1976), p. 55.

¹⁵ Polingaysi Qoyawayma, *No Turning Back: A True Account of a Hopi Girl's Struggle to Bridge the Gap Between the World of Her People and the World of the White Man*, as told to Vada F. Carlson (Albuquerque: University of New Mexico Press, 1964).

Reliving a Native American Culture

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"You gotta be kidding," "Oh no, we aren't," "Ha! Who do you think we are — Rembrandt?" How often have we all heard these high school students' reactions when they are asked to combine learned concepts with their imaginations into an "artistic" project? And yet, with a little subtle coercion, some strategic teaching tactics, and a well-planned project, it is possible to achieve some excellent results!

Several years ago, Conant High School in Hoffman Estates switched from one year of standard American literature for juniors to several one semester courses — ranging from "Mystery and Adventure" to "Science Fiction" to "American Classics" to "Views of Minorities." I was assigned to teach Minorities to a heterogeneous grouping of students, and as the course developed, it centered around three major groups: Native Americans, Chicanos, and Blacks. A three-week independent unit in which students could concentrate on an ethnic or cultural minority of their own choice was also included. It soon became apparent that the course centered primarily around reading literature, with some writing. With a demanding reading schedule, students soon became bored and restless. Other skills such as speaking, listening, critical think-

ing and group interaction were not being fully developed. With this problem, one of the groups — Native Americans — was revised to include as many different skills and activities as possible.

Before beginning, however, general objectives and goals needed to be defined. I knew I had two strong beliefs going into the unit. First of all, I knew from experience that the majority of students have only distorted stereotypes of Native American culture and little understanding of the differences between the many Indian cultures. Prejudices and stereotypes will not be changed by turning the classroom into a pulpit for sermonizing; yet students need to realize the significance of the Sioux Indian prayer which goes, "Great Spirit, help me never to judge another until I have walked in his moccasins for a time." Attempting to experience the feelings of a Native American and realizing the differences between tribes became important concepts to learn.

Another firm belief I have is that students should be taught the process of *how* to learn instead of being told *what* to learn. Students who have learned decision-making have confidence in their ability to solve problems. They have learned how to rely on their own judgments rather than those of their teacher. An action-oriented project in which the teacher is not a walking encyclopedia who gives out the information, but a guide who helps the students in exploring the problems on their own, would fulfill this belief.

These two beliefs, then, were combined by having the class become different Native American tribes, researching their tribe, and then translating the culture areas into a tribal picture banner to be shared with the class.

As the project took focus, four major objectives soon developed:

1. Students would be exposed to various forms of Native American literature: legends, songs, fiction, poetry, and protest or "Red Power" writing.
2. Research and writing skills would be reinforced through the use of the library and a written paper on the various cultural areas of the tribe.
3. Group interaction would be promoted by students sharing their ideas, thoughts, and culture with others, as well as working together as a group.
4. Speaking and listening would be emphasized through the explanation and class discussion of each tribe's cultural banner.

With this background, the project needed to be organized and presented to the class. Students would first spend three to four

weeks in background discussion and reading the various forms of literature in *American Indian Authors*, edited by Natachee Scott Momaday. During this time, students also read *When the Legends Die* by Hal Borland. Although the novel is not written by a Native American, it provides a beautiful and in-depth look into a youth's struggle between his Native American heritage and his white upbringing. Students react very positively to the novel.

To break up the reading during these weeks, students wrote their own legends, myths, poems or chants, and some were read aloud to the class. Once the students had some background in Native American literature and had read the native viewpoint of events, they would then be ready to begin the culture project. The overall research and culture project took four weeks, bringing the entire unit to eight weeks.

As our school strongly emphasizes research and writing, these and other communication skills were combined into the culture project. Each student selected a major tribe which appealed to him or her and the class became six separate tribes — with five students to a tribe. It was necessary to guide their choices into major tribes so that they would find enough information on all the cultural areas. Many different cultures (warlike/agricultural-nomadic/land dwellers) should also be represented. Major tribes consisted of the Apache, Navajo, Iroquois, Sioux, Comanche, Cherokee, Cheyenne, Hopi, etc.

After an explanation of the ten major cultural areas (clothing, family, food, law or tribal organization, leisure, medicine, shelter, war, work, and worship), each individual tribal member chose two of these areas to research and explore. That way, a tribe of five members would cover all the cultural areas. Students were given four days in the library to research, prepare notecards, and copy Indian shields, etc. All the research books had been placed on reserve carts for easy access. As the project was combined with a required term paper of five to seven pages, time was spent on outlining, footnoting, and writing a bibliography. The paper, however, would not have to be turned in for a month, but notecards were checked to insure there would be enough information for the banner.

Once the research was complete, the cultural banner could begin. Each tribe received about eight feet of white butcher paper and a box of colored magic markers. They were given about three days to transcribe their culture onto the banner in picture form only. No words were allowed — only the tribe's name — and all of the ten areas were to be covered. At this point, there might be some hesitancy, but if the right attitude is adopted, junior-level students will

become imaginative and eager to fill the blank paper with colored pictures!

It becomes a fantastic sight to see five teenagers sprawled on the floor, coloring, helping each other, explaining their pictures and offering suggestions! Everyone usually participated and results were excellent! Drawings did not have to be detailed. A symbolic picture of two stick figures with bows and arrows could represent a warlike culture. One ingenious group of Cherokees drew a chief's face—half red and half white to represent the chief of war and the chief of peace.

After all the banners were completed and taped to the wall, the tribal group gave a ten to fifteen minute oral report on their culture. Other students were asked to listen and take notes (they might be persuaded that they are anthropologists!) and be prepared to take a short quiz on each tribe. After all the presentations, students discussed the similarities and differences between the tribes. They then became "resources" not only for their own tribe, but for the entire class. Students shared and discussed information between themselves and appeared to discover the emotional experiences, perceptions, and beliefs of their tribe. Many of them discovered that a primitive people are not a backward people and that Native Americans are rich in culture and heritage.

When students walked in the room the following semester, the banners were still up, but the tribe names had been covered up. What a way to whet their curiosity! Each row spent one period studying a banner and writing down everything they could guess about the tribe. They were supplied with the ten culture areas, but that was all. Verbally, each row shared its findings with the class. I wrote down the names of many Native American tribes on the blackboard which they then tried to match. How surprised they were to discover that many things they thought of as "white" discoveries were actually discovered by Native American tribes! This finding led to a discussion of stereotypes about Native Americans as viewed on television, and in movies and books. The cycle became complete when I handed out the textbook, and we began to read the legends and stories. The second-semester students benefited from the first group, and they added even more detail to their banners when we got to the project!

I had completed my objectives, used many different communication skills, and had put the burden of learning on the students. Not only did many of them make excellent tribal members, but some of them actually revealed Rembrandt talents! And what was most gratifying, they had gained new insights into the culture of Native Americans.

Values and the Family — Teaching Ethnic Literature Through Theme

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At about the time students leave grade school and enter junior high, their friends and classmates become increasingly important to them. As their interests and associations broaden beyond the family, the students demand more freedom from their parents and question their parents' values. This questioning increases when families are changed through separation or divorce and when ethnically different students are brought together in the same school. Thus today, with one-parent families more common and with busing and refugees and other immigrants changing the ethnic mix of many schools, a literature unit for junior high school students dealing with the themes of *Family* and *Values* is particularly germane. Looking at how families in literature teach values to their children gives students the opportunity to examine and understand better their own families and values.

Before discussing the literary selections, it is necessary to review the definition of *family*, as the term is used here. A *family* is a group of people related by blood, marriage or close affinity who have a common goal: to provide for the members' needs, particularly social and economic ones. Maintaining the continuity of the group is also important; this is sometimes achieved by socializing and by educating the children.

The literature we deal with here has focused particularly on family members residing in the same household and on how older family members have imparted their values to the young. Because both of the literary works chosen deal with families that are culturally or subculturally different from each other or from the society as a whole, the problems of conflicting values are fairly obvious.

In order to show how families impart their values to their young, we have chosen two literary works — Conrad Richter's *Light in the Forest* and Richard Wright's *Black Boy*. Both books deal with a character who moves from one family to another, the two families having different value systems. Richard Wright and True Son in *Light in the Forest* experience confusion and internal conflict when they shift from one family to another. As a result, each

boy, unable to deal with his family's values, becomes alienated and has to leave both the family and the society.

Light in the Forest is the story of a white boy who is stolen by the Lenni Lenape Indians in Colonial America. He is raised as an Indian by Cuyloga and named True Son. When True Son is fifteen, the Colonial government forces the Indians to return their prisoners, so True Son is sent home to his white parents and his little brother. Richter describes the conflicts and problems the boy faces living in the white society after being raised as an Indian.

True Son's view of fatherhood is contradicted by what he sees in his white family. His Indian father values outdoor, masculine activities, but his white father does not. When True Son lives as an Indian, his father teaches him the arts of hunting, fishing, and fighting, skills the society values. Since the Indian society does not value the menial tasks of hoeing and harvesting, the women do those chores. Men are strong and impassive; women are subservient. When True Son returns to his white family, he learns that his white father doesn't hunt, fish, or fight, but studies his financial accounts, an activity True Son considers unmanly and demeaning. His white father also shows his emotions, something that his Indian father would never do. But even worse, True Son's white mother and aunt teach him what *they* value — how to behave, what to wear, and how to talk. They also direct his daily activities, ordering him to hoe the garden, a chore he considers woman's work. Since his view of family is based on Indian values, he lacks respect for his white father and is repelled by his mother and aunt.

After a serious conflict with his uncle, who had killed an Indian friend of True Son's, True Son has no choice but to flee the white settlement and return to the Indian village. When he arrives, he is accepted with a great celebration. However, he soon finds that the white culture and the teachings of his white family have made such an impression on him that he can no longer accept all of the Indian values.

The tribe plans a serious war against the whites who are encroaching upon Indian territory. They plan to ambush white settlers as they come down the river. Since True Son is white, he is the obvious choice for the one who will trick the whites into the ambush. Unfortunately, one of the white children reminds him of his little white brother, so he cannot carry out his mission. True Son allows the whites to escape. Since he has betrayed his Indian family, Cuyloga casts him out of the tribe and sends him back to the wilderness. The farewell scene is a particularly poignant picture of a young man who belongs to no one because he cannot

simultaneously be a son in two families with different cultures. True Son, in farewell, says to his Indian father: "My father, do we say goodbye to each other now?"

"Enemies do not do so," Cuyloga told him harshly. "I am no longer your father, nor you my son."

"Then who is my father?" the boy cried in despair . . .

In his autobiography, *Black Boy*, Richard Wright describes the difficulties he has growing up in the South in the twenties and thirties. He moves many times, living with a variety of families. He has so many surrogate mothers and fathers that he doesn't know what he truly values. His life is a series of harsh punishments and conflicts because he does not know how to behave.

He lives a short time with his parents and brother. After his father runs away with another woman, Richard is humiliated because his father rejects him and refuses to give the family any money. His mother tries to maintain a single-parent household, but Richard is not supervised and is allowed to run wild. Later, when it is no longer possible to provide for the boys, his mother takes them to live with their grandmother and grandfather. Other close relatives live in this household, also. Here Richard has serious conflicts because he cannot accept the values of the household.

Richard Wright's grandmother is a Seventh-Day Adventist who values her religious convictions more than money or food. The family is poverty-stricken, so when Richard gets old enough to work, he wants to take a Saturday job, promising his grandmother that he will give her some of the money for food. His grandmother will not hear of it; consequently, Richard cannot buy lunches to eat with his friends, he has no clothes, and he is hungry most of the time. His grandmother's edict about Saturday work makes him a social outcast. His anger at his grandmother's fanaticism and his refusal to accept her values create a great deal of conflict in the family. As a result, the members of the family and the church treat him like a pariah.

Richard becomes a pariah in the family in another way because he cannot accept being a black man in the South. He refuses to cringe and cower before the whites as his Uncle Tom would have him do. Because his uncle wants him to be subservient, imagining that Richard is impudent, he threatens Richard with a beating so that he will learn to live with other people. After Richard pulls a knife and refuses to be beaten, Uncle Tom tells Richard that he will end up in jail. As a result of this conflict, Richard's cousins avoid him, so he experiences "no innocent intimacy, no games, no playing, none of the association that usually exists between young

people in the same house." As a result of his isolation in the family and in his society, since he doesn't share their values, Richard knows that he has to leave his grandmother's house and the South.

Both True Son and Richard Wright must leave family and their society because they cannot adjust to their values. Since True Son is a fictional character, we can only conjecture what may have happened to him. He may have wandered in or died in the wilderness. Maybe he eventually became a trapper or guide. We know that Richard Wright moved to Chicago where he found a more compatible environment. He admits in *Black Boy*, though, that he would always be part of the South because "there had been slowly instilled into my personality and consciousness, black though I was, the culture of the South."

This paper covers only a fraction of the many topics for discussion that are possible in studying *Values* and *Family*. Many other literary selections can also be viewed from this perspective. A literature unit that combines these themes helps a student to compare his family and experiences with others. Considering families and households from the perspective of their societal function in inculcating values in the young may also help students to realize how their families are important to them. It may also increase their appreciation and tolerance of their family and of others.

The Newspaper Articles in Richard Wright's *Native Son*: Fiction and Reality

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Teenage readers of Richard Wright's *Native Son* are apt to be incredulous when they read his claim, in the introductory essay, "How Bigger Was Born," that "many of the newspaper items and some of the incidents in *Native Son* are but fictionalized versions of the Robert Nixon case and rewrites of news stories from *The Chicago Tribune*."

They tend to feel this way, of course, because the newspaper articles in Wright's novel do seem to be wildly exaggerated. The

more discerning student will also argue that such obviously racist articles might serve Wright's purposes very well, but that does not make them true either.

The best answer to these skeptical reservations is to ask the students to compare the articles from Chicago newspapers on the Robert Nixon case with those "fictionalized" versions in the novel.

By the time students reach "Fate," the third part of Wright's novel, Bigger Thomas, the youthful black protagonist, has been arrested as a suspect in the murder of his employer's daughter. The reader knows, of course, that Bigger did kill Mary Dalton; he also knows (as Bigger intuitively does) that a plea of accidental homicide would be brushed aside: a black man who has been in a white woman's bedroom *must* be guilty.

The headline which Bigger reads after the brief account of the coroner's inquest confirms this: NEGRO RAPIST FAINTS AT INQUEST.

Students are quick to point out that Bigger did *not* rape Mary Dalton and that the fact that he was a "Negro" is not relevant to the issue at all. They become indignant at the notion that a newspaper would "convict" someone, without evidence, before formal charges were lodged.

As they read through the fictional *Tribune* article, however, their indignation is turned on Richard Wright.

"Yes, yes," they protest, "we see Wright's purpose, but this is too much. No newspaper would label someone 'sex-slayer' and quote someone as saying Bigger looked 'exactly like an ape.'"

"And how about this," they continue, "'his lower jaw protrudes obnoxiously, reminding one of a jungle beast.' Really, now, that is ridiculous!"

I let them continue. They go on finding passage after passage which, they say, strain credibility and, therefore, weaken Wright's contentions.

They even begin to find some of the passages laughable. "Oh, get a load of this one: 'in speech and manner he lacks the charm of the average, harmless, genial, grinning southern darky so beloved by the American people.' Who is Richard Wright trying to kid, anyhow?"

Eventually, they come around to asking the right question: "why on earth did he make the racism of the article so exaggerated?"

When I quietly answer that Wright did not exaggerate, their indignant disbelief is directed at me. "What? Do you expect us to believe that?"

"No," I tell them, "don't believe me at all, but do read these

newspaper accounts (which I then distribute) of the murder which occurred while Wright was working on the novel. Then you can decide for yourselves."

The Daily News, on May 27, 1938, broke the story first: a woman, Mrs. Florence Johnson, was beaten to death with a brick and a suspect, Robert Nixon, was in custody. *The Tribune*, on the next morning, reported that the murder was committed by "a colored sex criminal" and added, as a testimonial to police vigilance, that "fifteen colored men were seized in the investigation."

A detective, quoted in *The American* (May 29), declared that Nixon was the likely slayer: "He was a sex pervert and the sight of sleeping persons aroused in him the killer instinct."

The Daily Times, not to be outdone by the competition, came up with the "inside story of the moron's capture" on May 31, even though a state's attorney had described Nixon (*American*, May 30) as "more alert and more cagy than we had suspected."

Nixon confessed to the slaying and police assumed that he was responsible for a number of unsolved crimes. "The sex moron" (*Daily Times*, June 2) cooperated by reenacting one of these other crimes "with the agility of an ape."

"The sex fiend" with the "gorilla-like hands" confessed to yet more murders at a hasty grand jury hearing: "I killed a Mrs. Johnson on Lake Park Ave. . . I killed Mrs. Castle after I raped her in her hotel room on Ohio St. . . I raped Miss Kuchta the nurse in the Chicago hospital—then I beat her to death with a brick."

My students, who have read on in horrified silence, find this incredible. "Did he ask if they were married before he killed them? Did he ask their names and occupations too?"

They wonder aloud, too, at the two paragraphs tagged on at the end of *The Daily Times* (June 3) story of Nixon's confession:

"Meanwhile, the Illinois Parole Board explained why it released Louis Seraille, twice convicted of rape, who has confessed two hundred attacks on women.

"In a letter to the Women's Civic Council, Chairman William C. Jones of Streator said that Seraille was released because he had an excellent work record; the board received many favorable letters in his behalf, and further trouble was not expected." (Seraille, white, had been accused of raping two women.)

The newspaper articles, examined again for facts about the murders, raise a host of doubts. Fingerprints were found at one murder scene, for example, but no article ever says they belonged to Nixon; blood was found on Nixon's clothing on the night of

Mrs. Johnson's murder, but no lab report confirmed that the blood was hers. (Nixon maintained that the blood came from slaughtering chickens at the butcher shop where he worked. This item, however, was only mentioned in *The Chicago Defender*, a black community newspaper.)

When my students come to the *Tribune* article for June 5th, "Brick Slayer is Likened to Jungle Beast," they discover that many of Wright's "exaggerations" are really no more than "re-writes of news stories from *The Chicago Tribune*."

The students learn more from this exercise, however, than that Richard Wright's fictionalized newspaper articles are an accurate reflection of newspaper reporting in Chicago in 1938.

They understand, too, how wealthy, white thrill-seekers, Nathan F. Leopold, Jr. and Richard Loeb, could justify their murder of Bobby Franks ("It is as easy for us to justify the experiment as it is to justify an entomologist impaling a beetle on a pin.") and, through the offices of Clarence Darrow, still be subject for parole eventually. The judge, in passing sentence, took note of the youth of the offenders in explaining why he did not send them to the electric chair.

There was no kindly judge to take note of the youth of Robert Nixon or Bigger Thomas. Both were poor and black, and both went to the electric chair.

The Role of the Teacher in Multi-Ethnic Literature

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Teaching multi-ethnic or multi-racial literature should be a very important aspect of education in the United States. It is imperative that schools recognize, plan, and execute a systematic program in multi-ethnic studies with the aim of minimizing racial conflict and racial polarization.

The most important component of ethnic studies is made up of the attitudes, perceptions, and predispositions of teachers who are committed to achieving a truly multi-ethnic balance in the classroom. William W. Joyce wrote in his article "Minority Groups in American Society":

Over the years we have subscribed to the time-honored principle that teaching materials are only as good as the teachers using them. This principle, coupled with the inescapable fact that educators, like most Americans are likely to harbor negative attitudes toward racial and ethnic minorities, suggests that before the classroom teacher can present his pupils with the accurate, realistic image of minority group relations that is so desperately needed, he will need to reexamine, clarify, and modify his own attitudes and predispositions toward minorities.

Teachers and older students should clarify their racial attitudes and biases before initiating a unit on multi-ethnic literature by writing detailed answers to the following questions:

1. What are the biases which I have toward any ethnic or racial group?
2. What was the source of my biases (parents, peers, school, church, etc.)?
3. What can I do to overcome my biases?

Writing out answers to these questions can be therapeutic as well as informative for student as well as teacher. In addition to utilizing this approach, the teacher can obtain a racial attitude scale and study his (her) responses to it. The teacher will undoubtedly learn more about himself (herself) and thus be prepared to teach multi-ethnic literature more effectively.

In deciding which books and materials to use, the following criteria questions may prove helpful:

1. Is the book accurate?
2. Is it well written? Will it hold students' interest?
3. Is it well illustrated?
4. Will it stand the kind of handling likely to be given it by students?
5. Is the type large enough for students to read easily?
6. Does the book "talk down" to students?
7. Is the book either too easy or too difficult for the students?
8. Does the author deal honestly and straightforwardly with controversial topics, or does he evade them?
9. Does the author depict the minority in a realistic manner or does he perpetuate old stereotypes?
10. Is the book comprehensive? Does it cover in sufficient detail the major periods of the minority group experience in America?
11. What are the author's qualifications?

Once the teacher has made some (tentative) decisions concerning the target ethnic group to be studied, he (she) should then develop and prepare a compilation of reading materials, which

should include books, folklore, fiction, biography and poetry. The teacher should make a copy of the reading list for each member of the class.

Once teachers come to grips with values, beliefs, prejudices, fears, and rejection of people who are "different," then a sound program of multi-ethnic literature can be embarked upon. The aim should be to provide good literature written by ethnics to be enjoyed and appreciated by all students. Where possible the material should complement the literature textbooks being used. If minorities are omitted from the textbooks used, and the teacher has to develop a program entirely, the following suggestions can be of value in evaluating the books selected for a specific target group: (selection criteria)

1. All materials should be of high literary quality.
2. All materials should be of interest to students.
3. All materials should foster understanding of people different from the majority culture.
4. Materials selected should be representative of the ethnic group's historical periods in this country with reference to the native country.
5. Materials included in the anthologies should be appropriate for students at the grade levels for which each anthology is intended.

A technique for facilitating the teaching of multi-ethnic literature is to organize around themes or concepts that students would ordinarily explore at each stage of their development. For example, seventh grade students are preoccupied with self, the eighth grade student generally reflects on who he is and begins to enjoy being himself, the ninth grader begins to concern himself with the world in which he lives and his role in the world, the tenth grade student looks for role models and ideals to believe in and respect, the eleventh grader expands his philosophy and is more willing to explore his society, and the twelfth grader who is preparing to leave the high school environment is looking for answers to the adult world he is about to enter. Therefore, in selecting books and materials for a unit in multi-ethnic literature the developmental stages of students play an important part in the selection of literature about the ethnic target group.

In addition, students should be encouraged to get involved in the development of each unit and the selection of the ethnic target group to be studied. The following four considerations can allow for individual interest, maturation level, and group participation through research projects, fact gathering, reports, etc.:

1. Allow individual students to gather background information that gives a general overview of the target group.
2. Accept suggestions from students for ways to teach the literature of the ethnic group.
3. Gather references, with student assistance, to prepare a short annotated bibliography of literary works which provide a view of the diverse aspects of the ethnic group's life and culture.
4. Encourage students to participate in structuring objectives and in planning exercises for evaluation. The teacher must guide these efforts and bear the major responsibility for facilitation.

It is suggested that once the unit and target ethnic group has been selected, detailed plans should be made in order to (1) anticipate any possible problems, (2) identify and explain words and phrases that may be difficult, (3) set a list of suggested objectives, and (4) outline procedures for teaching the materials. This is important in order for the teacher to perceive any possible problems or negative attitudes in advance so he or she can be alert and able to guide the students in the proper direction.

Teachers can never be completely prepared in advance to teach students of all ethnic groups they may meet in the course of their professional careers because teachers as well as students are very mobile, as is American society in general. But the interested teacher can learn much about the cultural characteristics of whatever ethnic groups are represented in the classroom through books and other sources which can enhance the teacher's professional growth.

The information which a teacher acquires during his/her career about one ethnic group is ordinarily not transferable to other groups, but the attitudes with which a teacher approaches one group can be generalized to apply to other groups. Generally the approach to another culture is either a positive one of willingness to accept what is different, or a negative one of conscious or unconscious fear and rejection. A teacher has to acquire and maintain a leadership role in the classroom in order to overcome any feelings of personal fear and to allay any student apprehension.

Virtually every ethnic group that has migrated to America has had to contend with prejudice and discrimination as its members struggled for survival. The compassionate teacher understands the problems of students with cultural backgrounds different from the teacher's and possibly different from that of the other students in the class. Young people should not be made to feel that they must be ashamed of, or reject, their parents' culture in order to be

accepted. Their chances of adjusting to school, community and to the larger society are enhanced if students are not encumbered by feelings of shame and inferiority because of differences of family and culture. Society does not need for young people to feel at a disadvantage because of differences in culture, but it does need contributions from each of the ethnic groups in the country.

Historically, the public schools have perpetuated the dominant societal attitudes toward ethnic and cultural minorities, but since America's minorities are increasing daily, it is at this juncture where the role of the teacher can be one of leadership, and decisiveness in creating racial harmony and minimizing polarization in the schools through ethnic studies. If teachers are not alert to exclusiveness, our system could face a momentous challenge with which it may be incapable of coping at a later time.

The general theme of multi-ethnic literature can be very simple: diversity. It is within the structure of diversity of cultures that the schools are offered a richer potential than uniformity or monoculture. Education is a key to the constructive use of ethnicity (the sense of identification with a group of people who are tied together by common geographical origin, language, religion, traditions, customs, and history — or some combination of these elements). Recognition of these factors gives the individual a sense of identity, of belonging, a cultural rootedness. Teachers are in position to foster a positive image by utilizing a pluralistic focus whether teaching in a multi-cultural or monocultural school. Teachers need to recognize that education in a pluralistic society should foster understanding and acceptance of cultural and racial diversity.

For teachers who are more proficient in ethnic studies the inquiry approach (identify a problem, state the problem in precise terms, gather data related to the problem, and reach tentative conclusions) is stimulating and effective. A goal of education is to equip students with methods and strategies for solving social problems in tomorrow's world. Therefore, the teacher can and should encourage an interest in and concern for social problems, in order for students to feel that the study of multi-ethnics has merit. Multi-ethnic and multi-cultural issues, if presented from a positive, unbiased posture can stimulate concern and academic reflection because students are forced to examine values and beliefs.

More mature students can formulate social problems that are of major concern, that require the use of data from all of the social science disciplines, including census data, historical documents, surveys, photographs, biographies, fiction, demographic data, voting data, newspapers, and magazines. The teacher needs to assure students (1) that the problems selected for study are relevant,

(2) that learning objectives have been stated in behavioral terms with specified desired outcomes, (3) that minimum levels of acceptable performance have been clarified, and (4) that there is a clear identification of major outcomes — mastery of facts, concepts, generalizations, or inquiry skills. Additionally, in selecting and organizing content for instruction, a teacher should consider such factors as (1) desired results, (2) grade level, (3) students' reading ability, (4) student interest, and (5) previous learning experiences.

The inquiry approach allows for more flexibility in the classroom because teachers and students can work together on some of their basic concerns, and maintain a less formally structured environment. For example, if the class elected to study Puerto Rico's desire for statehood, students may pose the question, "What is statehood?" They may then state their notions about the meaning of statehood. In collecting, analyzing, and evaluating evidence, students may find themselves taking a closer look at the people of Puerto Rico, and rejecting many of their earlier notions about Puerto Ricans. Each student should be encouraged to reach independent conclusions, and be able to define them, and to examine the methods and assumptions from which they arose. If a student reaches an unlikely conclusion, he should be encouraged to begin his inquiry anew, because one of the ultimate goals of education is to help students develop a commitment to inquiry, and not to make them unthinking consumers of conclusions derived solely from others.

The role of the teacher in multi-ethnic literature and ethnic studies is not to praise one culture over another, but to accept and develop each child as a unique individual, because of and apart from his/her culture. According to Grant and Melnick in "In Praise of Diversity: Some Implications," the role of teachers may be designated as having six interrelated functions; they should serve as:

1. Director of learning
2. Counselor and Guidance Worker
3. Mediator of culture
4. Link with the community
5. Member of the school staff
6. Member of the profession

In order to meet the expectations of these six roles in relation to praising diversity, it is essential that teachers begin by expanding their knowledge of cultural and racial similarities and differences.

Teachers can and should read, research, clarify racial attitudes and values, confirm interest in a pluralistic society, vary teaching methods, utilize the inquiry approach, and confirm cultural pluralism in every classroom. By doing so teachers can involve themselves in new vistas of education by providing an open door to an inclusive society which allows for varying degrees of diversity among cultures.

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King, S. W. *Chinese in American Life*. Seattle: University of Washington Press, 1962.

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Daniels, Roger. *The Politics of Prejudice: The Anti-Japanese Movement in California and the Struggle for Japanese Exclusion*. Berkeley: University of California Press, 1962.

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SUGGESTED READINGS: THE PUERTO RICANS

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A Call for Manuscripts

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Manuscripts should be fairly short (5-10 pages, double-spaced) and submitted in duplicate. Avoid footnotes. For style, check copies of past issues. Provide full identification of school affiliation and note if manuscript has been submitted elsewhere. Articles to be considered for the fall and winter issues should be sent by first-class mail to Dorothy Matthews, English Department, 608 South Wright, University of Illinois, Urbana 61801.

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